

"On the High Seas" at the Righto Theater

There's No Such Word as 'Luck,' Says Meighan where I'm lucky again. When you see "How did Yankes trick. "Back Home and Broke" be sure to no-

Declares That Hard Work certainly can write titles. You're inand Perseverance Will terested in titles, aren't you?"

By Harriette Underhill

A couple of days ago we took luncheon with Tommy Meighan, and it was the first time we had seen him in a year. It was the first time a lot of other people had seen him, too, and they kept flocking to the table to talk to him. Most of them were strangers, but that did not prevent them from claiming Tommy as a friend of long standing. We did not blame them, but it was difficult for us. And then, just as we gat down to write this our telehone ring and a masculine voice aid: "When are you going to write a story about Tommy Meighan? I want be sure and not miss it, for I think he is the greatest actor in the world. I'm the young man, named Mulligan, who cam to your table and bothered you for so long sesterday, but, honestly, I couldn't help it. I've met Pershing and Foch and Clemencesu and I never felt the way I felt yesterday when I saw Tom Melgian sitting right in the same room with me. There's a man for you!"

"Yes," we answered, "the e's a man but hot for me. He'p taken," We identified Mr. Mulligan (if we have the name right) as a handsome youth who looked as Tommy must have looked a few years ago. He is the sort that Robert W. Chambers and title writers describe as "tall, broad-shouldered, rangy, and clean-limbed." This was significant-his raving over Temmy Meighan-because Tommy had just been telling us that nearly all of his 'an mail was from men. "I hardly ever get a mash note such as Wallie Reid and Valentino get. Most of my letters are from men who like my work or from women who want photographs. There is one thing which I notice in my mail, and I suppose every star finds the same thing. People are forever writing to me that, having failed or grown tired of other means of livelihood, they think they will take a fling at the movies. Just to-day I received a letter from a young man who said 'I have been a lawyer for four years and want to get away from Chicago. I thought of going to the coast and making a few pictures for a change. Will you tell me whom to go to out there to start right.' Can you best it! But it isn't only the layman that has an idea that it is a simple thing to be a screen star. Actors are continually saying to me, 'You can't complain, Meighan, you've been lucky!' I never saw anything, for it sounds so egotistical to intimate that luck has had no part in your good fortune. But I do feel like retorting, 'What do you mean-lucky?' You know I've been an actor for twenty years, and it is only in the last five years that I've been 'lucky.' Before that I just dubbed along trying to get somewhere. So if that's luck, what are hard work and perseverance? Wallie Reid, too, has had years of experience and so have Gloria Swanson and Jack Holt, and, of course, Mary Pickford has been an actress all her life. Luck has very little to do with it. If you have an average amount of intelli-gence and good looks, and are willing to work hard for from five to twenty years, you're almost bound to get some-

where at last." "Whom do you consider the best director in the world?" we asked, not because we were interviewing Mr. Meighan, but because we consider the director the most important thing in any picture, and it is difficult to keep away from the subject.

"Well, the best director isn't in the world-not in this world, at any rate. He was George Loane Tucker, and he would be alive now if he hadn't worked so hard. He killed himself! Never a moment away from his pictures; all day in the studio directing; all night reading scripts and planning his work for the next day. I used to try to induce him to go to parties or the theater or a dance, but he absolutely re-fused to do anything but work. You know I love a good time," said Tommy with enthusiasm. "That's why I'm so fond of New York."

"Do you like it better than Los An-"Well, I'm pretty glad to be here, I

sen tell you that. I'll get a chance to

Patsy Ruth Miller



In Rupert Hughes's picture "Remembrance' at the Capital

In "The Man Who Played God" at the Strand Theater see all the shows and everything while the 'movies' needs Ade so badly. He I'm busy at the Long Island studio in did not write the titles in 'Manslaughthe daytime. It's a great idea having ter," we said bitterly. And then, just George Ade write stories for me, isn't to see if Tommy was truthful, we it? That's where I am lucky. And added: "How did you like 'Manslaugh-such a director-Al Greene! That's ter'?"

tice the titles. Ade wrote them, and he "Well, we thought that the picture was bad enough to be a huge success on the road. We also thought that "Interested! We're rabid. If George | Tommy Meighan was splendid and that lowed to say that we consider him first

"How did you?" he retaliated-a

George Arliss

Get You Anywhere Ade is writing titles may we be al- Leatrice Joy was marvelous." "I thought that Lentrice Joy was Ado to the dying. No department in marvelous, too," said Tommy Meighan.

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